

AMERICAN ART NEWS.

Vol. V. No 34.

NEW YORK, SEPTEMBER 14, 1907.

SINGLE COPIES, TEN CENTS.

SPECIAL ANNOUNCEMENT.

The weekly issues of the American Art News will be resumed the third week in October. This issue contains whatever of American art news the summer months has brought, and the condensed news from European art centers of interest to American readers.

EXHIBITIONS.

New York.

Astor Library.—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Art Facsimiles and Carbons.

Ehrich Galleries.—Permanent exhibition of Old Masters.

James Fay.—Antiques.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools.

Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Works of art.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Scott & Fowles.—High-class paintings by Barbizon and Dutch Masters.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Germany.

Bourgeois & Co., Cologne.—Antiquities, curiosities and paintings by Old Masters.

Helbing Gallery, Munich.—Antiquities high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

E. M. Hodgkins.—Miniatures, Sevres porcelain, French furniture.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

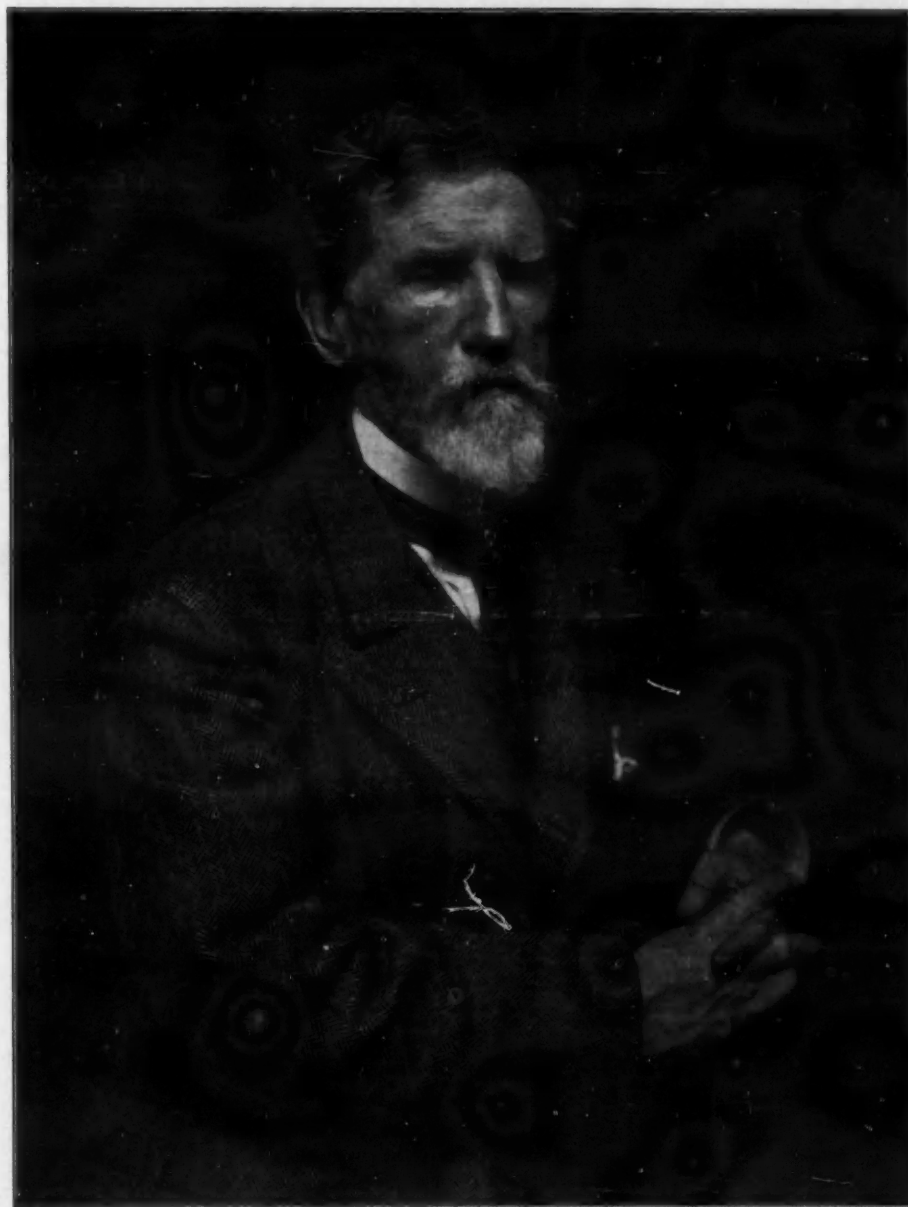
Kleinberger Gallery.—Works of Art.

Sivadjan Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

King Edward has commissioned Mrs. Leslie Cotton, the well-known portrait painter of New York, to paint his portrait. Two sittings already have been given and the result is most satisfactory. Mrs. Cotton has painted portraits of Prince Bismarck, the Duke of Cambridge and other European celebrities.

Mr. J. Pierpont Morgan, who returned recently from abroad, has arranged to lend to the Metropolitan Museum two Gothic groups of statuary of

better than it was when all were grouped in orderly rows as though they were in a marble image shop. It is understood that Sir Purdon Clarke, if there is light enough, considers making a display of industrial art in that part of the building. The room where has been displayed the pottery collections of Mr. Morgan is being overhauled. The ponderous cornice at the top has on account of aesthetic considerations been removed. The porcelains have been placed in the corridors for the present.



THE LATE AUGUSTUS SAINT GAUDENS.

Copyrighted, 1905, by W. C. Ward.

the period of the fourteenth century, obtained in southern France. The groups will not, owing to the rearrangement of the statuary hall, be shown until the season is well advanced.

These valuable works of art will give a completeness and distinction to the sculptures now in the institution. Official descriptions of them will be issued at a later date by Sir Caspar Purdon Clarke, Director. The east wing of the Museum is undergoing a metamorphosis. It is dark now and full of scaffolding, on account of the cutting away of the skylights and making a great dome light which will let all the sunlight possible into what has always been considered a rather gloomy interior.

The statues are now scattered about the corridors and the effect is much

Mr. Morgan, as president of the Museum as well as the donor of the great Hoentschel collection, inquired on his arrival concerning the date for its exhibition. It is not likely that it can be shown before two years, as the only place suitable for the display is "Addition F," a wing of the Museum at the northwest for which the foundations have just been completed. The are treasures which Mr. Morgan acquired at a cost of more than \$1,000,000 and partly loaned and partly gave to the Museum have, with the exception of a few cases, not been unpacked.

A feature in an exhibition of German etchings and color prints in the print galleries at the Lenox Library is a display of commercial work by Kunstlerbund of Karlsruhe. It comprises advertisements, etc., in color.

Mr. Charles Henry Hart, the Philadelphia art critic, in a recent letter to Sir Purdon Clarke, Director of the Metropolitan Museum, questions the genuineness of the two Jaudenes portraits, which are attributed to Gilbert Stuart and were acquired early this year by the Museum from M. Knoedler & Co. Mr. Hart says:

"I do not think there has been any intention on the part of any one to deceive, but merely ignorance on the part of the person who depended for his knowledge of the artist wholly upon the signature which appears upon each of the canvases, to wit: 'G. Stuart, R.A., September 8, 1794.'"

"Stuart did paint a portrait of Jaudenes and probably began a portrait of his wife, which in his erratic way he left unfinished, for the face in the woman's portrait and the sky to the right of it were, I think, done by Stuart after the return of the Minister of Spain. A local artist was doubtless employed to copy the one and finish the other, blazoned, and inscribed in true Spanish fashion. And to complete the record, and not as evidence of authorship, he put Stuart's name at the bottom of each canvas."

The portraits are those of Don Josef de Jaudenes y Nebot, the first Spanish Minister to the United States and his wife, who was Miss Mathilde Stoughton, a New York belle in 1794, when the canvases were painted. That the artist did have the Spanish Minister and his wife as sitters is a matter of history, but the question now is as to whether the canvases in the Museum are the ones which Stuart painted.

"These pictures," said Sir Purdon, "were called to the attention of one of the assistant directors, Mr. Roger E. Fry, by Messrs. Knoedler & Co., who had obtained them in Spain, and later they were seen by the purchasing committee of the board of directors. Mr. Kenyon Cox, who is not only a portrait painter of high rank, but is thoroughly familiar with early American art, examined them and his recommendation had much to do with their purchase."

"It may have been that Gilbert Stuart was made an honorary member of the Royal Academy. Benjamin West, the teacher was the president of the Academy, although an American, and other Americans may have been elected to membership. This may account for the 'R. A.' of the signature."

"The letter of Mr. Hart has been forwarded to Mr. Fry and possibly later a reply will be made or some statement published in the bulletin of the Museum."

Unusual attention is being attracted by the latest addition to the Museum of Fine Arts, in Boston, a collection of Oriental art, the gift of Edward W. Forbes, consisting of a number of objects recently obtained by him in Northern India.

The most remarkable of the objects is a Buddhist painting which originated in Northern India or Thibet.

Clyde Fitch, the playwright, has had trouble with the Custom House over a number of paintings imported by him and intended as panelings for his home in this city. It is said that the works of art were undervalued and that the appraisers demanded duty 50 per cent greater than the invoice showed.

IN THE ART SCHOOLS.

Over one hundred men have applied for the architectural courses at the Art School, Pratt Institute, Brooklyn. Besides the regular two-year course in draughting and architectural design, a new course will be opened this October in which instruction will be given in draughting and architectural construction, relating to masonry, concrete, steel and terra cotta. Much work will be required in the laboratory testing the strength of materials. The students of the architectural classes for a long series of years have been very successful. They are widely sought by architects, and a large number have passed the civil service examinations.

A new class will also be opened in costume illustration and commercial designing. The students of the general art classes also have the opportunity to study these subjects.

The life, portrait painting, composition, design, jewelry and normal classes will open with a large body of students, filling the thirty studios of the art department, notwithstanding that an examination is required for admission to all classes.

George W. Maynard, instructor of the National Academy of Design summer classes, gave his final criticism on August 30. The class worked out of doors and was most fortunate in securing the best of models. Antonio Corsi posed for the class in a costume that he secured from a Spanish torreador and which was originally purchased by the bullfighter for the arena at a cost of \$500.

The Mooney scholarship will be given by the Academy for the third time to that student of the Academy who proves himself most proficient at the end of the next season. It consists of \$1,400 for two years' study abroad, and is given by the daughter of a deceased Academician.

Edward Beemer a student of the Academy, has received an appointment as instructor of drawing in a city night school.

Miss Florence Fitch, an Academy student, spent her summer in the Adirondacks sketching, and will again join the Academy classes, which begin September 30.

The New York School of Art takes pleasure in announcing that they have secured Mr. Lewton Parker as instructor of the morning life classes in the school. Mr. Parker is well and favorably known in New York, Chicago and Paris.

Most enthusiastic and favorable reports have been received from the European class of the New York School of Art, which has been working in Holland, under Robert Henri, and in France and Italy under Douglas John Connah.

The New York School of Applied Design for Women, 200 West Twenty-third Street, will begin its fall term October 1. Alphonse Mucha will again conduct the life class and the class in advanced design.

The new school building now in construction at the corner of Thirtieth Street and Lexington Avenue will be ready for occupancy about January 1.

Director Frank Forrest Frederick of the Trenton School of Industrial Arts will try an educational experiment in the school there during the coming year that will be followed by teachers everywhere, and, if successful, will change

methods of art education in this country.

Drawing is now very generally taught in the public schools and most art schools conduct Saturday classes for the benefit of children who are especially interested in art work. The Trenton School of Industrial Arts has a class of this character under the instruction of Miss Susan S. Weart. This class, to quote from the catalogue of the school, "aims to assist the children to do stronger work in school and to lay the foundation for successful advanced study. Last year twenty-two children were enrolled in the class and sixteen worked through the year."

In addition to this class another is to be established in which the instruction will be given according to European rather than American methods.

Ten life size marble busts of men who have been foremost in the advancement of science in America have been placed in the niches of the semi-circular foyer of the Museum of Natural History.

William Couper, the sculptor of them all, has represented the scientists in each case to be in the prime of life and the zenith of their powers.

With the assistance of photographs, painted and other portraits, contemporaneous descriptions as the only data on which to work out his sculptured portraits, Mr. Couper may be congratulated upon the result, which is a dignified addition to the Entrance Hall.

The subjects of the ten busts are: Benjamin Franklin, Alexander von Humboldt, John James Audubon, John Torrey, Joseph Henry, Louis Agassiz, John Dwight Dana, Spencer Fullerton Baird, Joseph Leidy, and Edward Drinker Cope.

Work has been resumed in the Hispanic Museum, with a view to placing before the public as soon as possible the remarkable collections which it contains. The task of cataloging the art objects is large, and it is probable that the Museum will be opened with some of it undone.

An effort will be made to have the institution ready in the late autumn but it may not be before the first of the year that the collections will be ready for the study and instruction of students.

Every valuable Hispanic-Mooresque plate which could be purchased in the art centres of Europe has been gathered for the exhibit to be made in Audubon Park. The collection of Spanish, Moorish and Arabic plates and tiles of centuries ago would make the collections notable throughout the world. The surroundings of the Museum and its arrangement make it peculiarly adapted for the use of those who are interested in antiquarian research. The cataloging of the rare Spanish and Moorish coins is nearing completion, and with the great collection of the Numismatic Society, for which a building is being built on an adjoining lot Audubon Park will have one of the finest collections of coins known. The Hispanic Museum will display its coins separately. Mr. Archer M. Huntington who built the Museum is also interested in the Numismatic Society.

Two bronze doors from a mosque in Cairo made in 1380 by Arabian artificers form one of the features of the Museum. In connection with the Museum will also be opened a library filled with books bearing upon the history of Spain.

PHILADELPHIA.

An important addition to the works of art in Fairmount Park has been placed in the entrance to Memorial Hall. It is a plaster copy of the famous memorial in bronze of Archbishop Ernst, the original of which stands in the Cathedral at Magdeburg, Germany. The original was modelled in the XIX. Century by Peter Vischer of Nuremberg.

For the first time in the history of the Commonwealth, portraits of twenty-two of the chief justices of the Supreme Court of Pennsylvania, comprising a complete collection of those men of whom any authentic portraiture exists—are ready to hang in the Supreme Court rooms at City Hall. This is made possible by the completion of ten portraits by Albert Rosenthal of this city, which are to be added to the twelve already in possession of the city.

Mr. Rosenthal has spent several years in the work of making copies of family portraits, silhouettes and photographs from life, as well as making replicas of his own portraits of several of the celebrated justices of his own time. The portraits just finished include those of James Logan, William Alylen, Benjamin Chew, Edward Shippen, William Tilghman, Jeremiah S. Black, Walter L. Lowrie, George Sharswood, Edward M. Parson and James T. Mitchell.

The sum of \$4,250 was recently appropriated by councils for the purchase and suitable framing of the pictures, and it is expected that they will be hung this month in the rooms adjoining and pertaining to the Supreme Court in the City Hall. At the same time Mr. Rosenthal has completed twelve portraits to complete a similar series for the capital at Harrisburg.

The sixth annual exhibition of the Society of Miniature Painters will be held in the galleries of the Pennsylvania Academy from Saturday, October 26 to Monday, November 17, inclusive. The juries of selection include: In New York—Alice Beckington, Alice Rushmore, Emily Drayton Taylor, Irving R. Wiles; in Philadelphia—William M. Chase, Herman Deigendesch, Elizabeth Shippen Green, Amy Otis; hanging committee—A. Margaretta Archambault, Sarah Yocum McFadden, Amy Otis.

The eighth annual exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts will be held in the galleries of the Academy from October 28 to November 17.

The jury consists of Hugh H. Breckenridge, chairman; Thomas P. Anshutz, Charles Grafly, Violet Oakley and John Lambert, for Philadelphia; Robert Henri, William J. Glackens, Ernest Lawson and William M. Chase for New York. The purpose of the exhibition is to show sketches, cartoons, etc., not entered in the usual exhibition, and to encourage the younger painters.

The jury for Philadelphia to select works for the twentieth annual exhibition of the Art Institute of Chicago is composed of Edward W. Redfield, John Lambert, Jessie Willcox Smith and Charles Grafly.

Haseltine will collect and receive entries for the exhibition on October 9 and 10, and the jury will meet at his galleries on October 11.

Charles Grafly has partially completed the memorial tablet to Fritz Scheel, former conductor of the Philadelphia Orchestra. The commission has been executed thus far at his sum-

mer studio at Folly Cove, Cape Ann, and will be cast in plaster before he returns to Philadelphia about October 17. The details of finishing the tablet will be carried out in Philadelphia, and it is expected that the completed memorial will be ready for unveiling on the anniversary of the musician's death in March, 1908.

BOSTON.

Four valuable old paintings by Van Goyen, Molenaeer, Bakhuizen and Hondakoeter, were recently purchased from the Balfour collection in London, for the Art Museum. Of these examples by the early Dutch painters the river scene by Van Goyen is the best of the group.

Bakhuizen's work is a marine, representing a storm at sea, while the Molenaeer is a typical Dutch subject—an interior, with a crowd of peasants, merry-making. Melchior Hondakoeter is represented by a large canvas, the subject consisting of barnyard fowls and peacocks.

Saint Gaudens' last work upon which he was engaged until two weeks before his death, was the statue of the Rev. Philip Brooks. This monument, when completed, is to stand in front of Trinity Church on Copley Square.

Other works for Boston by Saint Gaudens are two groups each consisting of three figures, one of Labor, Music and Science—the other Law, Love and Executive Power. The firm of McKim, Mead & White gave this commission to the sculptor twelve years ago. These figures are to be placed at the entrance to the Public Library.

Henry H. Gallison has recently completed a large mural painting for the Ray Memorial Library at Franklin, Mass. This decoration, 16 by 8 feet in dimensions, is a landscape scene in early morning light.

Mr. Gallison has also nearly finished a large study of the hilly country back from the town of old Gloucester. This, Dogtown Common, as it is called, was the home of the first settlers, and picturesque remains of houses and farm buildings add to the interest of the landscape.

Laura Hills, the miniature painter, has a group of several miniatures now on exhibition in the Museum of Fine Arts—"Persis Blair," "Miss Beatrice Hereford" and "Portrait of Mrs. B." These have all been shown before at various exhibitions, but they are seen again with much interest.

Ernest Major is at work upon a large wall decoration containing a number of figures, "The Awakening of Rip Van Winkle."

The Copley Society's annual summer exhibition was closed on September 1 after a most successful season.

George A. Kessler of New York will soon take possession of his Paris residence, which will be one of the most elaborately decorated in the capital. When Mr. Kessler purchased the former home of Prince Borghese, in the Avenue Raphael, he called in Arnold Seligmann, a member of the well-known firm of antiquaries, and commissioned him to decorate and furnish the house, and gave him practically "carte blanche" in the matter of expense. For months past in the building and garden, the scheme of which was also designed by Seligmann, the work of decoration has been under way, and will not be completed for some weeks.

CALENDAR FOR ARTISTS.

Chicago.—Art Institute: Twentieth Annual Exhibition. Works received October 2-5. Opens October 18. Closes November 28.

Cincinnati.—Fourth annual exhibition at Museum. Closes about October 1. Pictures forwarded to other exhibitions, at option of exhibitors.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

New York Water Color Club.—Eighteenth annual exhibition. Works received October 18-19. Opens November 2. Closes November 24.

Philadelphia.—Society of Miniature Painters. Sixth annual exhibition, October 26 to November 17. Works received October 17 to 19.

Pennsylvania Academy.—Eighth annual exhibition. Opens October 28. Closes November 17. Entry blanks October 5.

Poland Springs, Me.—Thirteenth annual exhibition. Closes October 1.

Worcester, Mass.—Tenth annual summer exhibition at Art Museum. Exhibition. Closes September 29.

AMONG THE ARTISTS.

Paul R. Koehler, the young American landscape painter, who, owing to ill health, has been living at Saranac Lake, N. Y., for two years past, is to move to Denver, Col., this month, where he will take a studio and probably give a series of exhibitions during the coming season. Some of Mr. Koehler's work was shown at the Charleston and St. Louis Expositions, where it was greatly admired. Some of his pictures are owned by Mr. H. Victor Newcomb, Senator Clark and other collectors. He works both in pastel and oil with sincere feeling and great fidelity.

Henry Wolf spent his vacation in Stamford, Delaware County, N. Y., and is now again at work in his studio on one of his wood engravings. Hamilton A. Wolf, his son, a student of the Academy, also was there and made a number of sketches.

Du Bois Fenelon Hasbrouck, whose work has not been exhibited of late, has again this year shown his work to art lovers and collectors who have come to Stanford, N. Y., where Mr. Hasbrouck has his home. During the early part of the summer William T. Evans, the well-known collector of paintings, visited the studio and purchased four of Mr. Hasbrouck's aquarelles.

Marion C. Darst has just completed a window for the Barron mausoleum, which contains a portrait of Mrs. Julia Barron, and which is pronounced by her daughters and friends to be a perfect likeness as well as a fine piece of color. The head in this window is done in the new color effects which Miss Darst and her brother have been so successful in securing, having made new discoveries in use of color in flesh tones after many experiments in glass painting.

The glass painting of heads and hands in the window designed by Robert Reid, and placed in Mr. H. H. Rogers Memorial Church at Fairhaven, Mass., shows some of Mr. and Miss Darst's work, as they had the difficult task of

interpreting in glass painting Mr. Reid's color effects, which could not be reproduced by old methods.

The portraits of Mr. Rogers's daughter and niece and also one of Rev. Dr. Collier, which were among the series designed by Mr. Reid, illustrating the beatitudes, were also done in glass by Mr. and Miss Darst.

C. Brower Darst has just placed a large window in the Eleventh Street Baptist Church, New York. It will be unveiled on September 15. Mr. Darst has just returned from Warwick, N. Y., in the mountains, where he has been painting a portrait of Mr. Everte Sanford.

Mr. Darst will spend a part of September at his bungalow in Allenhurst,

gone to the artists' colony at Moret and the one at Montigny for a few weeks to do some work before returning to New York.

Marion Story, a brother of Julian Story, the well-known artist, and himself a miniature painter of considerable fame, committed suicide recently by shooting himself in his home in Brook Farm, near Port Chester, N. Y.

News of American artists abroad reads like a list of the picturesque corners of Europe. Leo Mielziner and Barlow are at Etaples, Charles Warren Eaton is at Bruges, Valentin Molina is at Sluis, Holland. The Gihon brothers have returned to their old haunts at



PORTRAIT OF LADY RUSHONT.
By Daniel Gardner, pupil Reynolds.
Born, 1750; Died, 1805.

At Shepherd Bros.' Galleries, London.

N. Y., where, with Miss Darst, he will soon begin work on an order for an important series of windows in the new Baptist Church in Montgomery, Ala.

Herbert Vos, now in Paris, has taken an apartment and a studio there. He has just finished painting a portrait of Comtesse Czaykowsky, formerly Miss Collins, of New York, a ward of Senator Depew, and also a portrait of Mme. Kousnetsoff, noted for her philanthropy. Mr. Vos is much interested in the Korean situation, for he knows the Emperor and the Crown Prince, having painted their portraits in 1898.

"Never was the opportunity for American painters so good as now," said William H. Funk, who reached Paris recently, after completing his annual three months' inspection of the European art galleries. Mr. Funk has

Martigny sur Loing. Venice has called Morrice back to the lagoons. Spicer Simson is still in Germany.

Frederic A. Bridgman remains in Paris preparing an exhibition of his pictures to open in the Galerie Georges Petit on October 1. The collection will contain two hundred oils and fifty pastels.

Alexis Fournier is passing the summer in Europe at work upon an original series of pictures representing the homes and haunts of artists of the 1830 school.

A new stained glass window designed by Miss Anna Upjohn, a granddaughter of the famous architect of Old Trinity, has been installed in the Episcopal Church of the Holy Nativity, in the Bronx. The window is a memorial to the late William Watson Niles, of Bedford Park, and was put in the church by his son, William W. Niles.

PROVIDENCE.

The Rhode Island School of Design will reopen on September 23. Mr. Eleazer B. Homer has resigned as director of the school and will enter the firm of Clark & Howe, architects. His successor has not yet been named.

Sydney R. Burleigh, the well-known water color painter, has spent the summer at his summer home at Sakonnet, R. I., where he has been busily engaged on several portraits. He will sail for Naples on September 21, in company with Mr. Howard Clark, the banker, on a six weeks' tour of Italy and France.

W. Staples Drown returned the last of August from two months spent in England, bringing with him one hundred and ten sketches, in spite of much rainy weather.

Abigail W. Cooke has recently completed an artistic motto in burnt work over the fire-place in the living room of the new summer home of Gen. John W. Atwood at New London, Conn.

Henry Hunt Clark, who has spent the past year in Italy, will return to take charge of the department of decorative design at the Rhode Island School of Design. He will have for his assistant Miss Una A. Clarke, who took charge during his absence.

Henri Schönhardt, for several years instructor of modelling at the School of Design, has resigned and gone abroad for further study.

The Providence Water Color Club will resume its monthly meetings the last Monday in October, and probably hold its annual exhibition early in 1908.

Old Lyme, Conn., has received a blow by the loss by fire of the famous Congregational Church, which has appeared in countless paintings, by members of the Lyme school of landscapists.

The new library has recently contained an exhibition of paintings, water colors, and pastels, all works by artists who pass more or less of the summer in Lyme. Proceeds from entrance fees and sales went to the fund for rebuilding the church, which fund has already crept up near the \$50,000 mark.

Old Lyme is much visited by automobiles, and the sales of pictures were numerous. The exhibition continued until September 3. Hitherto these exhibitions have been held for the benefit of the library, but this year it was the church fund. When the church is replaced, one may hope that a fac-simile will be reared of concrete, which does not cost more than wood, and will prevent the recurrence of an incendiary fire like that which laid the original structure low.

Represented in the exhibition were Messrs. William Chadwick, Lewis Mohen, Arthur Dawson, Frank V. Dumond, Walter Griffin, Childe Hassam, H. L. Hoffman, William H. Howe, A. L. Laiblin, Willard L. Metcalf, H. R. Poore, Frederick W. Ramsdell, William S. Robinson, Edward Rook, W. H. Singer, Jr., Allen B. Talcott, James G. Tyler, Jules Turcas, Charles Vezin, Clark G. Voorhees, Gustave Wiegand, Carlton Wiggins and Guy Wiggins.

The full-length standing portrait of the Rev. Dr. Parkhurst, by Joel Nott Allen, exhibited at Knoedler's and other galleries, was recently presented to Dr. and Mrs. Parkhurst by members of Dr. Parkhurst's church and has been hung in the lecture room of the church. The artist is at work on another full-length standing portrait of the pastor, a commission from friends outside the church.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15,
Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

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1265 Broadway.

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PARIS AGENT: F. Neuville, 49 Avenue de l'Opera.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The final purchase of the famous Kann collection, of Paris, by Duveen Brothers and Gimpel & Wildenstein, which we recorded in our August issue, and which we exclusively announced in advance several months ago as about to be concluded—continues to be the chief topic of conversation in art circles everywhere. The transaction appears to have been cleverly managed. So large was the amount involved in the purchase price of the collection, about \$5,000,000, that it was necessary for Messrs. Duveen and Gimpel & Wildenstein, even with their own large resources, to either take other partners in the venture or to sell in advance or give options on the purchase of portions of the collection to wealthy art lovers and connoisseurs. From reliable sources our foreign correspondents have been able to ascertain that the latter course was decided upon and that probably half the amount of \$5,000,000 was secured in advance by options and contingent sales. It is understood in Paris and London that Mr. J. Pierpont Morgan has secured about \$1,500,000 worth of the collection's treasures, that Senator W. A. Clark has also secured about \$700,000 worth, and that to Mr. George Gould will go the tapestries, and to Mrs. C. P. Huntington the early French masters in the collection. So America is to be congratulated on the coming of more art treasures to its shores.

Who shall agree when art experts disagree? Our knowledge of the ability, keenness of perception and knowledge of early American art and its history and painters possessed by Mr. Charles Henry Hart of Philadelphia, would influence our judgment favor-

ably toward the correctness of his recently published opinion against the validity of the two portraits attributed to Gilbert Stuart of an early Spanish Ambassador to the United States, and his wife, purchased by the Metropolitan Museum last spring. This with all due respect to Mr. Roger Fry of the Museum, who passed favorably upon them, but whom we cannot rank with Mr. Hart as an authority on early American art. On the other hand, the pictures were sold to the Museum by M. Knoedler & Co., a house whose word is a guarantee for the works they sell. This house, we are confident, made every investigation necessary in the history of the portraits before offering them to the Museum, so we opine that Mr. Hart may soon, and after further study of the matter, revise his opinion.

Through a most regrettable error we stated in our obituary of Theobald Chartran, in our August issue, that Mme. Chartran's death had preceded that of her husband. Mme. Chartran is alive and in excellent health, and is now at her beautiful house at Neuilly, near Paris.

METROPOLITAN MUSEUM.

Notable accessions, representing many periods and civilizations, were placed last week on exhibition in the Metropolitan Museum.

Chief among them were remarkable specimens of Saracenic metal work of the Edward C. Moore collection and caskets, pen cases, trays and water bottles of the thirteenth and fourteenth centuries were exhibited. They show the wonderful skill in inlaying and encrusting brass and copper vessels which was possessed by the natives of Damascus, which are wonderful Mosil, in Mesopotamia.

Twenty-one tiles from the old city creations in blue and white, were much admired. From Mohammedan inscriptions and texts to Christian art is a far cry, yet in the case adjoining that in which were tiles used to indicate the way to Mecca was a kneeling Madonna, a bit of sculpture by Giovanni della Robbia, son of Luca della Robbia, a great Italian ceramist. The figure is about a foot in height. The face and clasped hands are of a light brown, while the cloak, which is thrown over the shoulders and falls in graceful folds at the back, is deep blue. The expression of the face and the pose give an exquisite beauty to this statuette.

Of interest to the arts and crafts is a valise covered with embossed leather, which is Spanish and traced to the seventeenth century, a coffer of the sixteenth century and two carved French wooden stalls of the fifteenth and sixteenth centuries. The textiles department of the Museum, to which Sir Caspar Purdon Clarke, the director, will give especial attention, is enriched by the addition of a bit of rare silk fabric of the twelfth or thirteenth century. Mr. Robert W. de Forest has lent a collection of forty-seven pieces of Flemish, German and Swiss stone ware of the seventeenth and eighteenth centuries.

The Detroit Museum of Art has purchased a painting by Jules Rolshoven, "The Refectory of San Damiano, As-

sisi," out of the picture fund raised by popular subscription. Mr. Rolshoven was born and raised in Detroit, and while Florence is now his home, it is with great feeling of satisfaction that this picture is owned by the museum of that city. Last year a landscape by D. W. Tryon was purchased with the proceeds of this fund.

After the fire of three years ago which burned his large studio in Cornish, N. H., and destroyed thousands of dollars worth of models, drawings and work in all stages of progress, Augustus Saint Gaudens, whose death occurred recently, labored incessantly, although in feeble health, to finish the old work and begin the new commissions constantly coming in. He had an able corps of artists to assist him, among them Henry Hering, Miss L. C. Ward and Miss Frances Grimes.

The McGee medallion with stole figures of Plenty, with a fountain at the bottom and a bas-relief of Chris McGee, the donor, at the top, which will be placed opposite the Carnegie Institute in Pittsburgh, is done in plaster, and work on the enlargement in plasto-line is now going on.

Work on the caryatides for the Albright Gallery, at Buffalo, N. Y., is being pushed along as fast as possible. Of the eight female figures which will be used in place of columns, four are completed and two others nearly so. The Lincoln statue, which is to be placed at the entrance of the John Crear Library, in Chicago, and the statue of Marcus A. Hanna, to be placed in the park system of Cleveland, Ohio, have been done in bronze, and will soon be put on their respective sites. The heroic statue of Charles Stewart Parnell, which is to be erected in Saint Gaudens' native city of Dublin, has already been shipped to that place.

Paston Ardisson, a modeler, who has worked in the Cornish studio for some time took a plaster cast of Saint Gaudens' face just after his death, but so far as is known there are no definite plans as to what use will be made of it.

CANADA.

The twenty-ninth Canadian National Exhibition was opened in Toronto on August 27 by Earl Grey, Governor-General of Canada. As in former years, the art exhibition comprises two departments—paintings by celebrated foreign artists, loaned by the principal art galleries and by British and Canadian private collections, and the exhibition by the members of the Ontario Society of Artists.

Conspicuous among the former is "The Cloister or the World," a large canvas by Arthur Hacker, loaned by the artist. Another large canvas is "The Picture Gallery," by Sir L. Alma Tadema, who is also represented by the "Lover of Art," "An Angel," by Mr. Greiffenhagen, is a center of interest and admiration, being already universally familiar by reproduction. It is loaned by the corporation of Liverpool.

Others in this group are, "A Chat Round the Braser," by John Phillips, loaned by the corporation of London; a portrait of Lady Fildes, by Sir Luke Fildes. "The Imperial Volunteers receiving the thanks of the City of London on their return from the South African War, October 20, 1900," by John H. F. Bacon, and a collection of historical portraits, among which are "George III. and Queen Charlotte," by Sir Joshua Reynolds, loaned by the Dominion Government. French and English portraits, loaned by Laval Uni-

versity, Quebec, including the Commanders Wolf, by Sir Joshua Reynolds, and Montcalm; General Murray, the first English Governor-General; Louis XV., by Latour, and many others, and a collection of the portraits of former Governors-General of Canada, loaned from Government House, Toronto.

Among the exhibits by local artists are a number of portraits and one landscape by E. Wyly Grier, R.C.A.; landscapes by Mary E. Wrinch and McGil-livery Knowles. Several small canvases, Dutch and French landscapes, are exhibited by Miss S. Strickland Tully. Others well represented are Mrs. F. S. Challener, Laura Muntz, Florence Carlyle, and Mrs. G. A. Reid. Mrs. G. A. Reid.

A new feature this year is an exhibition held by the Graphic and Applied Arts Clubs, the combined work of the two societies making an interesting and instructive show. The principal exhibitors are A. H. Robson, J. D. Kelley, C. W. Jeffreys, Violet Irwin, A. H. Howard and Fergus Kyle.

Editor American Art News,
New York City, N. Y.

Dear Sir:

The art of Leon Dabo having been written about so much during the last few years by art critics and so extensively commented upon by literary magazines, newspapers and art journals (your journal having been conspicuous among the latter), perhaps a few comments upon it by a "layman" and from the standpoint of a "collector" may be of interest to some of your readers.

The value attached to a painting by a "collector" or "art lover" and his appreciation of it (independent of its money value) is usually of two kinds: The first and most important being the degree to which it appeals to his personal taste and the pleasure which he derives from it, and second, as to his belief that it is a good work of art regardless of his personal taste.

Leon Dabo has been called a "painter of space," an "emotional painter," a "spiritual impressionist" and a "poet painter," all of which titles I consider worthily bestowed, judging from the impressions his works have made on me. Apparent simplicity in execution and atmospheric quality are remarkable features of his work, and his pictures have great power in awakening various emotions in one, such as poetic sentiment, solitude, mystery, etc. My opinion of his work, based on my personal experience as to the pleasure it gives and the crucial test that long association with it increases the pleasure, is that he has few equals and no superior. This is a frank expression of my personal appreciation of his work and made without prejudice, as I have no financial interest, directly or indirectly, in the sale of any picture by Mr. Dabo, neither am I related to him in any way or to any art dealer. My admiration of his art cannot be emphasized more strongly than to say that several of his canvases are in my collection, which contains the work of such foreign artists as Joseph Israels, Weissenbruch, De Bock, Blommers, Ter Meulen, Keizer, Mesdag, Pieters, Von der Weele, De Hoog, Harpignies, Diaz, Henner, Monchablon and some of the well-known American artists.

When in New York about one year ago I saw, for the first time, in the gallery of a dealer the work of Leon Dabo and was so favorably impressed with it that I purchased his painting, "Moonlight on the Hackensack River," which now hangs in my home close to one by the great Weissenbruch, the peerless painter of skies. While these two pictures are totally unlike in subject and technique yet they are wonderfully alike in their truthful portrayal of nature and in their power to give pleasure to one who can see and feel what these artists strived to convey. A poet would find in "Moonlight on the Hackensack River" a worthy muse and might do justice to it, although I fear the following lines will fail to do so:

A moon-lit sky on a summer night—
A floating mantle of fleecy white—
With subtle rays of silvery light,
On a quiet stream below;
A mystic spell pervades the air—
Holding you enchanted there—
And thrills you with emotion rare,
Like music weird, yet sweet and low.

Sincerely yours,

Sam'l O. Buckner.
Milwaukee, Wis., July 24, 1907.

LONDON LETTER.

August 31, 1907.

The late Mrs. Edwin Edwards, widow of the well-known graver, who during her lifetime presented to the National Gallery the fine portrait by Fantin-Latour of herself and her husband, has now bequeathed three other pictures to that institution: "Roses," 1864, a beautiful example of Fantin's flower painting; "Apples," a smaller and earlier still-life study by the same, and a small oil sketch, "The Marsh, Arleux-du-Nord," by Corot. The last is not an important work, but it is interesting as the first Corot that has been hung in the National Gallery.

Sir Charles Holroyd is still busy re-hanging and rearranging at the National Gallery, and the most important change during the month has been the shifting of "The Ambassadors" to an appropriate environment of German primitives, while its place of honor has been given to that real masterpiece of Holbein, "Christina of Denmark," an invaluable loan from the Duke of Norfolk, which has hitherto been hung too high for its exquisite refinement to be generally appreciated.

A masterly water color, a stormy landscape by that gifted artist the late Cecil Lawson, has been added to the Victoria and Albert Museum, South Kensington, to which Mrs. Arthur Tomson recently presented a fine oil landscape, "The Chalk Pit," by her husband.

The British Museum has recently acquired the important collection of Japanese colored woodcuts, formed by Mr. Arthur Morrison, the well-known author, while other recent acquisitions and donations include a set of Greek bronzes of the best period, a rare series of pre-Roman votive offerings found in Spain, a group of Greek vases, and the unique Weber collection of 5,500 Greek, Roman, mediaeval, oriental and modern coins.

Royal Academy exhibitors are again complaining of the lack of sales at Burlington House, only about 100 paintings, 90 water colors, 25 drawings and etchings, and 12 pieces of sculpture having been sold by the close of the exhibition, or, roughly, 12 per cent. of the total number of exhibits. On the other hand, the New English Art Club has had a much more successful season, the sales amounting to nearly 50 per cent., a fact which shows there is still a demand for the best modern art, though the old tired conventional work is at a discount. No collector will pay the exorbitant prices demanded by the Academy for works by mediocre artists when he can easily obtain as good and often better examples of the same painter in an auction room for a tenth of the sum demanded at Burlington House.

Generally speaking the season has been unusually dull, and few sales of importance have been effected. In the auction room the chief feature has been the demand for Lawrence and Hoppner in the "Eighteenth Century Market." Hoppner's "Mrs. Manning and Daughter" and "Miss Susannah Gyll" brought 4,000 gns. apiece; his "Charles Oldfield Bowles," 2,200 gns., and "The Hon. Mrs. W. Fitzroy," 1,250 gns. Lawrence's "Miss West" made a record at 4,000 gns., and was speedily eclipsed by the 8,000 gns. paid by Mr. Wertheimer for his charming portrait of "Childhood's Innocence," from the Peel collection. Other high Lawrence prices were 2,450 gns. for "Miss Bradburn" and 1,800 gns. for his "Young Lady in White Dress."

For the older British masters the best prices were 6,600 gns. for Raeburn's "Mrs. Hart," 5,600 gns. for Reynolds's "Master Bunbury," and 3,500 gns. for the "Misses Horneck," by the same; and the record 5,700 gns. for Gainsborough's "Pastoral Landscape," which sold many years ago for only 425 gns. On the other hand, there seemed slightly less demand for Romneys, only one of his works bringing four figures, "Miss Henrietta Hotham," 2,950 gns.

The most marked drops in the general early and mid-Victorian decline were Landseer's "Hunted Stag," which tumbled from 2,850 gns. in 1888 to 900 gns., and the same's "Deer Family" from 3,050 gns. in the Dudley sale to 2,700 gns.; Clarkson Stanfield's "Near Sapolina" from £1,113 in 1890 to 205 gns.; W. Collins's "Skittle Players" from 2,300 gns. in 1875 to 510 gns., and Leighton's "Phryne at Eleusis" from 260 gns. in 1896 to 50 gns. this year. The slight decrease shown in Millais's "Flowing to the River" from 1,100 gns. to 1,050 gns., and in two Rosettis possibly threatens a coming slump in pre-Raphaelite work, though Burne-Jones's "Garden Court" and "Tree of Forgiveness" did well at 2,500 and 1,050 gns., respectively.

Apart from the Gainsborough above mentioned, which made a record for his landscape, the most remarkable jump was made by A. Ostade's "The Alchemist," which rose from 50 gns. to 1,300 gns.

Other high prices for continental work were 2,500 gns. for Watteau's "La Contredanse," 3,800 gns. for Cuyt's "Dutch Farm," 3,700 gns. for Jean Carondelet, by Mabuse; and 2,400 gns. for Vigee le Brun's "Duchesse de Fiennes."

For porcelain, the most notable sums were 1,000 gns. for a Dresden crinoline group; 2,500 gns. for a square black Hang-He vase; and 1,750 gns. for a pair of egg-shell lanterns. For old silver the most notable price was made out of London in a Yorkshire country town, where a dealer paid 590s. per ounce for a Charles II. porringer, bearing the Hull hallmark and date letter A.

Visitors to Brighton during the next six months should note that during this time there will be on loan in the Corporation Art Gallery of this seaside resort a remarkably fine group of eleven portraits by Raeburn.

Messrs. Ernest Brown & Phillips are showing at their Leicester Galleries till the end of September a remarkably interesting collection of paintings and water colors by deceased and living British artists. Among the oils, Lavery, Wilson Steer, Conder, and Aumonier are particularly well represented, while some small early studies by MacWhirter and the late David Farquharson are infinitely finer in color and quality than most of their later and larger works. Among the water colors are good examples of Collier, David Cox, De Wint, Prout, and such living masters of the medium as George Clausen, Mark Fisher and Francis E. James.

The corporation of Glasgow has recently purchased for its art gallery "The Ornithologist, or the Ruling Passion," by Millais, at a cost of £1,000. The picture was painted in the early spring of 1885 and shown in the Academy of that year. Millais's old friend, T. O. Barlow, the engraver, sat for the principal figure, while the originals of the two boys in the picture were the famous "Bubbles" and his brother George, the painter's grandsons.

Inquiries relative to the report that J. Pierpont Morgan has purchased the Brustuch at Goslar, Prussia, with a view to transporting that mediaeval structure to New York, show that the only basis for the absurd story was an attempt to play a joke upon the German newspapers.

A correspondent of the Magedeburger Zeitung wrote to inform that paper that a trio of Americans, acting in the name of Mr. Morgan had offered the owner of the Brustuch a fabulous sum for the property and expressed the hope that this new American peril to Germany's historical monuments would be averted by the patriotism of the proprietor.

Three American sculptors, Daniel C. French, Frederick E. Triebel, the late Augustus St. Gaudens, and an American painter, Abbott H. Thayer, were recently honored by election as foreign members representing the United States by the Associazione Degli Artisti Italiani (Society of Italian Artists), at Florence, Italy. This society was organized by the most distinguished artists in Italy about two years ago. Its objects are to institute a series of annual exhibitions at Florence of the works of all schools of contemporary art and to aid in bringing about a fair understanding between patron and artist. To be eligible as members artists must belong to some national academy of art, but such a condition is not imposed upon an artist who would be an exhibitor. The society intends to elect as foreign members several artists from each of the art centers of the world, and the first foreign members to be elected were the three Americans named.

William M. Chase arrived in this city recently after a prolonged trip abroad. He spent the time principally in visiting the art galleries and conducting a class in Florence, Italy.

While in Florence, Mr. Chase was invited by the trustees of the Uffizi Gallery to paint his own portrait, to be added to the collection of pictures of artists painted by themselves already in the gallery. This collection dates back to the time of Leonardo de Vinci, and not one of the great masters is lacking. Only two other American artists, George A. Healy and John S. Sargent, have received a similar invitation. Mr. Chase expressed himself as much pleased with the American Academy, a school for American artists being conducted by George W. Breck in Rome.

American art, Mr. Chase said, is highly respected abroad, and is greatly on the increase, especially in Italy. He announced that when he returned to Europe this winter he would purchase a villa next to the Medici villa, near Fiesole, just outside Florence.

A great monument intended to be a permanent expression of the age we live in has been designed by the famous sculptor Rodin, and a committee, headed by Armand Dayot, has been formed with a view to putting M. Rodin's project into execution. An appeal for funds will be issued both in Europe and America, in the belief that all progressive nations will contribute to honor labor and creative thought and leave a memorial of the present age as one of work.

Rodin's design is for a lofty tower, which he calls the Tower of Labor. He designs it to be about 200 feet in height, with a central shaft, surrounded by a spiral staircase supported by eight pillars. At either side of the main doorway is a gigantic figure, one representing Day, the other Night.

PARIS LETTER.

August 31, 1907.

French artists strongly object to the proposal to prohibit the export of works of art from France as well as Italy and regret that a bill to this effect will be laid before Parliament after the vacation. M. Menot, President of the Society of French Artists, says that although such a law is all very well in Italy, where private collections attract many visitors and form a part of the public's artistic patrimony, prohibition in France would be a useless and dangerous interference with liberty.

M. Jourdain, President of the Autumn Salon, wanted to know what inducement would be left to leading artists if they should be deprived of the chance of obtaining foreign buyers. Most of them, he said, lived in expectation of getting good prices for their works from American collectors—better prices than home buyers would pay. No Frenchman, he remarked by way of illustration, would give anything like the price that was paid Millet's "Angelus."

M. Roll, President of the Societe Nationale des Beaux Arts, is also hostile to the proposal. Its adoption, he said, would imply that the French output was at an end.

As for the dealers, they either refuse to believe the bill will be voted or say that its enactment would simply ruin them.

News that the decoration of the Grand Cross of the Legion of Honor had been conferred upon M. Chauchard, a well-known art collector and philanthropist, came as a surprise to many as there seemed to be no reason why the highest decoration conferred by the French government should have been given to him.

It is now rumored that M. Chauchard has promised to donate to the Musee du Louvre his collection of paintings, which is one of the most valuable in Europe.

Another valuable picture in the galleries of the Louvre was partially destroyed recently. This is the third time within two months that paintings in the galleries have been wantonly damaged. The culprit this time was a girl, who with scissors cut the canvas of Ingres' masterpiece, "The Sistine Chapel." She was at once apprehended and explained that she had damaged the painting from a desire to be arrested.

M. Dujardin Beaumetz, Under Secretary of State for Fine Arts, postponed his departure for the Vatican on account of the occurrence, and summoned the custodian of the Louvre galleries and several high police officials to meet him in order to decide on some means to put an end to these deplorable acts of vandalism, which have become alarmingly frequent.

M. Beaumetz says he intends to place barriers before the pictures in the Louvre far enough from the walls to prevent people from reaching them.

Valuable pictures like "Joconde" will hereafter be covered with glass. He is sorry to be compelled to do this, but it seems to be necessary. As the legacy of over a million dollars left recently by M. Andeoud, who died at Cairo, was bequeathed without conditions M. Beaumetz hopes to be able to use part of it in protecting the present possessions of the Louvre rather than in securing new works of art.

M. Beaumetz opposes the proposal that an admission fee be charged for entry to the Louvre, which has been suggested as a means of protecting the pictures. He considers it to be the duty of the government to protect the Louvre treasures.

INTERNATIONAL EXPOSITION OF ART, VENICE.

The International Exposition of Art of the City of Venice, now open at the Giardini Pubblici, will remain until October. This exhibition has been held every two years for the past fourteen years. It is of considerable importance, representing twelve countries besides Italy: Norway, Holland, Austria, France, Sweden, Germany, England, Russia, Belgium, Roumania, Spain and the United States. The three last are represented in the international rooms as the individual exhibits, are not sufficiently large to form a special section. The artists of Italy occupy, very justly, a number of rooms. The Venetian artists have filled three rooms and the provinces of Lombardy, Piedmont, Tuscany show their pictures in separate divisions. The Roman exhibit is also in a special room.

The exhibition is under city management, and no expense or trouble has been spared to make it successful. The art building is situated in the public garden. The situation is an attraction in itself, for visitors and citizens alike frequent the garden at this season. A thousand visitors daily form the average attendance, and there are frequently more on special occasions, when a special musical program is announced. A fine band plays in the afternoons and two evenings each week.

Within the building is most spacious. A large vestibule or room just within the doorway, a succeeding sala of octagon form decorated with plants, together with another long sala beyond this, form a passageway to the exhibition rooms. This latter room is decorated with wall paintings by Aristide Sartorio, depicting various phases of human life, under the title of "Light and Shadow." At one end of this room in a cross gallery, is the sculpture exhibit. In front, upon the outer floor, stands the powerful, bending figure of Rodin's "Thinker." The sculpture exhibit is a strong one, made up largely of works by Italian sculptors. Hendrick C. Anderson, who exhibits a head of his brother, is the only American represented.

Thirty other rooms contain etchings and paintings in oil and water color. In several of the rooms, including those of France and Norway, there are, in addition, glass cases containing specimens of ornaments in various metals. It is difficult to select individual examples from so large and varied a collection. The list of American exhibits is, however, so short that it can be readily given. Gari Melchers is represented by a standing full-length of a fencing master holding his foil in his hand, with the tip touching the floor. By the same artist is "The Thicket." A study of a group of heads in a theater gallery is by Augustus Koopman; also another more skillful picture, "The Departure of the Fishermen," showing the lower portions of fishing boats in the swing of the sea, with watching women and children on the foreground quay. Eugene Benson exhibits "Orpheus and Euridyce" and "The Anatomist." By Richard Miller are several small and skillful interiors, with figures, one showing a girl in a flowing gown of warm brown. Another is a lamp-light effect of a girl in a yellow gown standing by a bureau. A portrait of a mother and child, showing similar handling, is by the same artist. Two good Parisian street scenes are by Edwin Scott. By J. J. Shannon is a most skillful drawing-room scene with several figures standing and sitting. By Eugene Vail is

"The Port of Concarneau," an excellent study of the harbor, with boats in the foreground. Carl Strauss exhibits a group of two figures, entitled "Sensuality."

John S. Sargent exhibits in the English section. His six portraits are prominent in this room. They are the full-length of Lord Ribblesdale, which has been shown in Paris; that of the Countess of Warwick, the half-length of Sir Ian Hamilton, of F. C. Penrose, president of the Royal Institute of British Architects; the portrait of Mrs. Charles Hunter, and the large portrait of the three Misses Acheson. They form an imposing group and receive much attention from Italian visitors. John Lavery's portrait of a girl standing with a large blue bow in her hair holds its own well beside the Sargents; also his portrait of a girl in a hammock. Other well-known English artists represented are Alfred East, Julius Olsson, Arthur D. Peppercorn, Betram Priestman.

Frank Bragwyn's work is shown in the four decorative panels, set in the walls above the line of framed paintings. They show alternately English and Venetian scenes, and are in blue gray tones, with only a softened brightness in the light of the lanterns in the "Venetian Night." The tones of the decorations in the room accord with these decorations. Joseph Pennell, who is now identified with English art, exhibits etchings in the English sala in the section devoted to black and white works. His several fine etchings include interesting London subjects. Brangwyn, Alfred East and John Swan also exhibit etchings. While the English exhibit is not large it is one of the most representative in the exhibition.

The French have expressed themselves here characteristically through the works of some leading men. Albert Besnard, Rene Billelletti, Carolus Duran, Charles Cottet, Jean Paul Laurens, Jean Francois Raffaelli, Lucius Simon are among the names noted. A number of small works in sculpture are also shown in the French room. The Swedish and Norwegian exhibits would be disappointing to those who remember the fine showing which these countries have made in the United States. Zorn's strong, boldly painted nudes are prominent, but while there is a certain originality shown throughout the collections there is nothing great. The Russian exhibit is more marked by eccentricity than by artistic character, and the Belgium exhibit seems hardly worthy of the special building which has been assigned to it. The Venetian and other Italian sections, however, are individual and interesting. Combined with the English and French, they tend to dignify and strengthen the exhibition. In several other rooms, pictures are classified according to subject, bringing together artists of different countries.

The Sala del Mezzogiorno contains views of Southern Italy, and some of the best landscapes in the exhibition. Under the title of "L'art del Signo," are collected pictures of legendary or imaginary subjects. The exhibition throughout contains some of the best landscapes in the exhibition.

As to the general appearance of the exhibition, one of its most agreeable features is the margin of wall space which surrounds each picture. Nowhere is there the least effect of overcrowded walls. Another is the irregular arrangement of the galleries, which prevents the monotony resulting from many connecting rooms.

ALICE LOVETT McCORD.

NUMISMATIC NEWS.

It is authoritatively stated at the office of the director of the mint in Philadelphia that the St. Gaudens designs for the proposed new coinage of ten and twenty dollar gold pieces have been accepted and that some of the new coins will be made within ten days. It is further said that if the present plans do not miscarry the new coins will be turned out by all the mints at a date not later than the first of the year, and that the minting of the old coins will be entirely stopped, after their having been the undisputed representatives of their class for upward of a half a century.

This statement finally settles the much mooted question as to whether or not the St. Gaudens designs would prove practicable. With the final compromise that has been effected between the artistic, the useful and the mathematically correct, all difficulties have been solved and every effort is now being made to expedite the issuance of the new coin.

The new designs are of particular interest to the President and it will be largely because of his enthusiasm that their coinage will be pushed to completion at a date considerably earlier than was expected.

RECENT ART BOOKS.

OUTLINES OF THE HISTORY OF PAINTING, by Edmund von Mach. (Ginn & Co., Boston. \$1.50.) Every teacher and student of the history of art will welcome this compact and well arranged volume. Prof. von Mach knows the difficulties that occur when one wishes to correlate conditions in different countries at any given period and has arranged his "Outlines of the History of Paintings" so as to be of the greatest service for reference.

The general plan of the book is as follows: Art map of Europe, with key; twenty-eight tables, the first covering the great painters of all countries and the others taking each nationality. In these last, three kinds of type are used to distinguish between the greatest artists, the important painters, and the less conspicuous men. The last are grouped alphabetically below the lines. Above the lines the names are arranged chronologically. Tables 22 and 23 are devoted to American painting (would that he had used the word Painter instead of Painting, for while the artists claim this as their native country their work as a rule is scarcely national). Regarding the number of names given here, Prof. von Mach in the preface states that "more names are given here than the scope of the book may seem to warrant, because the natural interest in this period seems to demand it." On the contrary, it would have been a service if a good many had been omitted, for it is tantalizing when the beginner is given such a long list that it is impossible for him to do anything with it. Here and there there are omissions, such as Lucia Fairchild Fuller, the painter of miniatures, who comes to mind naturally when one sees the name of Laura C. Hills.

Part II. gives a list of painters, their dates, a pronouncing vocabulary and reference to the table in which the name appears.

Part III., in less than a hundred pages, gives a brief history of painting, each country having its own chapter and the names of the artists being italicized when there is a lengthy notice of his work. The index to this part is admirable, the heavy-faced type calling attention to the page on which a

description of the artist is to be found; the light-faced figures indicating the page on which the name is merely mentioned.

It is a book that every one interested in the history of painting will want to have within easy reach.

ART AND CITIZENSHIP, by Kate Upson Clark. (Published by Eaton & Mains, New York. 68 pp. .75.) Civic development and the duty of men and women as citizens, are among the topics most frequently discussed to-day. In an address at Cleveland before the Woman's Press Club of the State of Ohio, Mrs. Kate Upson Clark made a strong plea for the realization "that the chief value of art is as a developer of the higher life, and that when art degrades, all of its beauty counts only as that of any other devil would count."

This address has recently been printed as a booklet with the title of "Art and Citizenship," and the various chapters are devoted to the following subdivisions of the subject: What is beauty and what is art? Good citizenship versus the artistic temperament; Does the pursuit of beauty and art, in itself, elevate character? The appeal to philosophy to settle the ethical nature of separate acts; What is the classic standard of good citizenship; The proper treatment of the nude in art.

There are innumerable quotations, from the title page, which bears Herbert Spencer's idea that "that part of human conduct which constitutes good citizenship is of more moment than that which goes out in accomplishments of exercises of the taste," and Emerson's that "there is a higher use for art than the arts," to the last page, which is devoted to a sonnet "To art," by Lizette Woodworth Reese.

Throughout she has taken the point of view of the artist, the creator, only and never once has she touched upon the effect of works of art upon that far greater class of citizens, for when in reality the works of art are created. After all, is a work of art created purely as the expression of the emotions of the artist, a scape valve for his feelings, or is there, in addition, the desire to have the work seen and appreciated by others? As it was to this large class of non-creators, who might and should be appreciative observers, that this address was made, it would have been more helpful had that phase of citizenship been brought home to them. As it is, the title would have been more exact had it been "The Artist and Citizenship" for "art" is the thing created, and remains for all time to work good or ill on countless generations of citizens.

A HISTORY OF ARCHITECTURE, by Russell Sturgis (in 3 vols.) Vol. I—Antiquity. (Baker & Taylor Co., New York. Price for the set, \$15.) This first of the three volumes by Russell Sturgis on the "History of Architecture" devotes over 400 pages to the conditions and accomplishments of Egypt, Western Asia to 300 B. C., Greece, and Italy before as well as during the Roman control. Mr. Sturgis is well equipped for this work, for in addition to being an architect he is a student, and the depth of his research is shown by the two pages of bibliography on the subject to which he refers the student constantly throughout the text. In the preface Mr. Sturgis calls attention to the fact that of all the buildings treated in this volume, the Pantheon alone is still in use for purposes akin to those for which it was built.

(Continued on page 7.)

(Continued from page 6.)

The book is well made and the heavy coated paper permits of illustrations being scattered throughout the text. There are, in fact, 336 of these illustrations, most of them half-tones.

We will await with interest the remaining volumes, for the work is certain to rank with the standard books on architecture.

It is the intention of F. A. Stokes Company to make "The Story of American Painting," by Charles H. Caffin, which they will publish in October, the most finely illustrated work upon this subject in the field. The book is to contain reproductions of one hundred and forty-three paintings of American artists. These include work by every American artist of note. Most of them are unfamiliar to those who have never seen the originals, and some of them have never before been reproduced.

Of the aim he had in view regarding "The Story of Joseph," the artist says: "Human interest is the most distinguishing quality of the Bible, above all other books. This book has not held sway over the human mind for two thousand years without having engaging qualities. In their force these qualities appeal to our deeper natures. We read of the most persistent race of people that ever lived and find a life filled with thought, emotion, love, hate, plot, intrigue, not to mention the frail ideals and strong ideas of anarchy and law and many other traits of human action. The best short stories in the world are here set down. These stories deal with the most extraordinary experiences. Few people know of these truths that are hidden away in this astonishing volume. To give to this story an interest far surpassing the neglect into which it has fallen, is the aim of the present volume." (Baker & Taylor Co., New York.)

An important book, presenting a collection of authentic facts, pictures, and descriptions of famous American places of worship, will be published this Fall by Duffield & Co., under the title "Historic Churches of America," by Nellie Urner Wallington.

ARTICLES ON ART IN MAGAZINES OTHER THAN ART PERIODICALS.

(From "What's in the Magazines.")

SEPTEMBER.

American Painting, The History of; by Edwin Spencer.—*Chautauquan*.
Anzio Statue, The Latest Roman Art Treasure, by Arturo Calza.—*Independent* (August 8).
Barnard, George Grey: Creator of Stupendous Marbles; by Talcott Williams.—*Book News Monthly*.
Chicago as an Art Center; by Charles L. Hutchinson.—*World To-day*.
Design as Applied to Critics; by W. Rudolf O'Donovan and Samuel Parsons.—*North American* (August 16).
German Art, Vitalizing; by James William Pattison.—*World To-day*.
Gloucester, Mass., An Art Center; by Anna Duncan Berry.—*Town and Country* (August 10).
Greuze, Sentimental; by James W. Pattison.—*House Beautiful*.
Mosler, Henry, The Art of; by Florence Finch Kelly.—*Broadway*.
National Museum of Art, Founding of a, in Washington; by Will H. Low.—*Scribners*.
Pyle, Howard: American Illustrator; by Julian Hawthorne.—*Pearson*.
Rodin's "Brazen Age"; by Annie Nathan Meyer.—*Putnam*.
Saint Gaudens, Augustus.—*Bookman*.
Saint Gaudens and American Sculpture; by Ernest Knauff.—*Review of Reviews*.
Small, Frank O., Historical Pictures of; by William MacDonald.—*New England*.
Spanish Art; by Havelock Ellis.—*Living Age*, (August 10).
West, William Edward: An Artist of the Past; by N. P. Dunn.—*Putnam*.

AMONG THE DEALERS.

We are advised that the new gallery of Messrs. Gimpel & Wildenstein is situated at 509 Fifth Avenue, and not at 542 Fifth Avenue, as was stated in our last issue.

The Montross Gallery, 372 Fifth Avenue, is now showing some representative examples by American painters comprising Dewing, Hassam, Walker, Lathrop and Wier, preparatory to a special exhibition in October, which will include the work of these and other American artists.

The Ehrich Galleries, 463-465 Fifth Avenue, are holding a general exhibition of old masters, which will be followed later in the season by exhibitions of examples of the different schools.

Messrs. Fishel, Adler & Schwartz, of 313 Fifth Avenue, are about to issue an interesting collection of photogravures, etchings and fac-similes, comprising copies of the work of William Morris, Mauve and DeBoch.

On October 1, one hundred publications will appear, issued by this same firm, which will consist of fac-similes of old masters, such as Romney, Reynolds, Gainsborough, Nattier, Hals, etc.

The engagement is announced of Jeffery Duveen, only son of Henry Duveen, of New York and London, one of the senior members of the house of Duveen Brothers, to Ethel Lewis, second daughter of Isaac Lewis, of Bedbury Park, Kent, senior partner in the well-known African firm of Lewis & Marks.

Much interest is shown in the first reproduction of Edwin A. Abbey's famous picture, "The Coronation of Edward VII.," which has been received in this city and placed on exhibition by M. Knoedler & Co., at Fifth Avenue and Thirty-fourth Street.

The present fashion in the choice of furniture leads us to hunt for pieces of old Colonial mahogany and for the many variations of the simple, yet graceful pieces designed by the great English cabinet makers, Chippendale, Sheraton and the Adams brothers. There are a number of excellent pieces of this period at the rooms of James Fay, 43-45 West Forty-second Street. Here, too, one can find a few portraits of the same period such as one attributed to Stuart of John Floyd, a brother of William Floyd, one of the signers of the Declaration of Independence. If association means more than pure beauty of workmanship and design, then there is the couch on which Washington is said to have rested when he visited the Tuckerman family of Washington, from whom this piece of furniture came.

The Katz Galleries, 308 Columbus Avenue, are being enlarged, and when the season opens this popular west-side gallery will consist of a series of ten rooms.

We are accustomed to think that the art of ivory carving is not practised in this country, but a visit to the rooms of F. W. Kaldenberg's Sons, 95 Fifth Avenue, will reveal some charming and delicate work. There is an exquisite mirror back of plain laurel, in which is set a head of ivory carved in low relief with inlays of mother of pearl and jewels. Other pieces are entirely of ivory, carved stained and tinted. Among a number of vases, the eye is caught by

a perfect reproduction of the famous peachblow vase.

The Orientals have long realized the value of having appropriate stands for their art objects, but it is not as well understood in this country. Here we find the native laurel root adapted to the use to which teakwood is put in China, and among the various stands of this kind, one which serves to show a medal is particularly practical. This medal is a replica of the Washington medal, and has recently been struck from the original dies, which belong to the French mint.

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